being allowed to collect before the doors even of the best houses, and which, especially in the hot months of summer, diffuse a most horrible stench. Something, however, must be allowed for the low situation of the town, which renders drainage next to impracticable. Laing, in his Notes of a Traveller, speaking of Berlin as he found it in 1841, says, "It is a fine city, very like the age she represents—very fine and very nasty.....The streets are spacious and straight, with broad margins on each side for foot-passengers; and a band of plain flagstones on these margins make them much more walkable than the streets of most continental towns. But these margins are divided from the spacious carriage-way in the middle by open kennels, telling the nose unutterable things. These open kennels are boarded over only at the gateways of the palaces, to let the carriages cross them, and must be particularly convenient to the inhabitants, for they are not at all particularly agreeable. Use reconciles people to nuisances which might be easily removed. A sluggish but considerable river, the Spree, stagnates through the town, and the money laid out in stucco work and outside decoration of the houses, would go far towards covering over their drains, raising the water by engines and sending it in a purifying stream through every street and sewer. If bronze and marble could smell, Blucher and Bulow, Schwerin and Ziethen, and duck-winged angels, and two-headed eagles innumerable, would be found on their pedestals holding their noses instead of grasping their swords. It is a curious illustration of the difference between the civilization of the fine arts and that of the useful arts, in their influences on social well-being, that Berlin, as yet, has not advanced so far in the enjoyments and comforts of life, in the civilization of the useful arts, as to have water conveyed in pipes into its city and into its houses. Three hundred thousand people have taste enough to be in die-away ecstacies at the singing of Madame Pasta, or the dancing of Taglioni, and have not taste enough to appreciate or feel the want of a supply of water in their kitchens, sculleries, drains, sewers, and water-closets. The civilization of an English village is, after all, more real civilization than that of Paris or Berlin."]

FREEMASONS OF THE CHURCH.

JULY 14.—Mr. French, architect, in the chair. Monsieur Louis Vellino exhibited a series of carvings in wood, by the celebrated artist Bouzanigo, representing Peace and War, portraits of emperors and kings, &c., &c., all executed with artistic feeling, and incredible minuteness, and grouped together with garlands of flowers. These carvings occupied fifty-eight years to execute. Mr. J. W. Archer exhibited a design for a monumental brass, and offered the following observations:—The cross upon the brass is a speculative restoration from an incised stone in the church at Minster, Kent. The type of the vine is represented in the head of the cross according to various passages in Holy Scripture. In the arms of the Latin cross, and supporting the sigil which contains I H S, are four angels; a similar composition occurs in the church of St. Prassede, Rome. The latter work is a mosaic, in which four angels support a medallion, containing the head of our Lord. The decoration in the stem of the cross is typical of strength in faith. The colours are typical, and the general intention is to represent the feeling of monumental art termed Giottotedesco, at the time of the revival of art in Italy, and that which prevailed in England in the reign of Henry III.

Mr. Edward W. Smith, of Bedford, alluded to a fine ruin of one of Inigo Jones's mansions, Houghton Conquest, it is a perfect ruin; Mr. Smith undertook to lay down a ground plan from actual admeasurement; he has also made a sketch of the elevation.

Mr. George Isaacs then delivered a lecture on the subject of "Flemish or Stone-ware of the 16th century." He commenced by observing how little attention had hitherto been paid to the subject, and that even Brogniart in his profound and elaborate work "Les arts céramiques," had rather obscured than elucidated it. The various kinds differing in their colour and character were explained from numerous specimens laid before the society. Much attention was excited by a magnificent bottle, bearing the portrait, armorial bearings, and badges, of the Emperor Charles V.; and several fiancilles or cups, used in ancient times as presents of betrothal. Of the latter character, seemed to be one upon which were depicted Albert and Isabella of Austria. Nor was among the least curious a puzzle or wager-jug of brown ware with slashes in the neck, making it impossible to drink from, except from a small aperture in the lip of the vessel. This example is said to be unique. Little is known with regard to the places of the manufacture of stoneware, but it appears from some circumstances, that it was made in the heart of Germany, that is to say, in the neighbourhood of Rabisbound and Bareuth, towards the year 1600. Those bottles in the form of an elongated truncated cone, called canettes, were probably produced in Mansfeldt, in proof of which is adduced a very fine one to be seen in the Kunst-Kammer, at Berlin, and said to have been presented to Luther by the town of Eisleben, his birth place. The lecturer endeavoured to disprove the assertion that Jerome Hopfer was employed in designing ornaments upon some of these canettes, but at the same time gave a carefully collected series of artists' initials and monograms, from specimens in various cabinets here and on the continent. It was also shewn that none of the ancient stoneware jugs, whether of the pearly grey colour, the blue, the brown, or polychrome, have any title to the epithet *Italian*, nor have the arguments of Mr. Hausmann in favour of an *Rahan* jug any weight at all, when we consider that the specimen cited by him bears a monogram constantly found on specimens undoubtedly Flemish.

ON THE ARTS AND ARTISTS OF ENGLAND.

THE following is the substance of a paper read by Sir Richard Westmacott, at the late meeting of the Archæological Institute, in York.

Sir Richard observed, that as the arts are intimately connected with the epochs in which they are practised, and mark the state and variations of civilization and manners more forcibly than any other criteria of their age, he had ventured, as sculpture holds a distinguished place in the mediæval arts of England, to submit a few observations on its progress with us, and, where possible, on the artists who practised it. In tracing the history of the arts generally, from their fall to their revival, the transition from the pagan idolatry to the Christian religion, we are naturally induced to reflect on the similarity of causes to which they owed at once their destruction and regeneration. We owe the revival of the arts wholly to religion, but Christianity, which had made great progress in the 3rd century, notwithstanding the persecution it endured, had scarcely ascended the throne of the Cæsars, when the Christians in their turn became the persecutors. These again became divided, new sects arose, and their consequent antipathies led to universal bigotry. A country so divided became an easy prey to the invader, and degeneracy in civil habits increased, until the pure principles of Christianity were lost in superstition. These dissensions are the more to be lamented, as art, and sculpture more especially, gave promise, under the first emperors, who had embraced Christianity, if not of being restored, at least of being sustained with no mean effect. That art owes much to the pious regard which all countries have shewn to the dead. The Athenian states offer abundant examples, as also Rome and its colonies, whilst the vast Necropolis, lately discovered in the country of the Volscii, the extent of which is yet unknown, displays a degree of magnificence and care for the preservation of the dead quite astonishing. This consideration was the more extraordinary, as though their heroes were canonized, and presumed to be ever near them, the Ethnick doctrines place death as everlasting sleep; but when the mysteries of religion became revealed to us, and resurrection assured through the merits of our Saviour, a new sense arose, and a new feeling towards the dead, and the subterraneous depositions, as may be seen in the earliest crypts of Italy, attest the early and pious belief of a future state in the numerous effigies of the raising of Lazarus.

When St. Austin was sent to convert the Saxons, 596, Pope Gregory I. instructed him to accommodate, as he could, the Christian forms of worship to those of his disciples—to convert the heathen temples into churches, and to establish Christian in the place of pagan rites. This will account, probably, for the preservation of many pagan symbols which we find in this country. Pisa may be considered the cradle of the restoration of art, from the 10th to the 14th century. The Crusades may also be considered as having been conducive to the prosperity of the arts, as, from 1144 to 1228, that is from the 2nd to the 6th Crusade, not less than six hundred religious foundations were established. The most polished people with whom the Crusaders mixed had likewise had their attention attracted to the sister arts, and painting and sculpture were called in to assist in the embellishment of those pious edifices. The effect of this religious zeal may be seen in Rochester and Wells Cathedral, and many other churches of that age. The revival of sculpture we must consider to have been formed on the remains of Grecian and Roman art, there being a constant struggle on the part of native genius to banish the Lombardic Gothic, which, owing to German influence at that period, and to the skill which German artists had exhibited, was established throughout Italy. The character of Anglo-Saxon art, which prevailed to 1189, we may consider to have changed gradually through the Plantagent family to Henry III., when the decorative style of architecture gave full employment to, and demanded the greater efforts of the sculptor. Notwithstanding the check which ecclesiastical authority had received so early as the reign of Richard II., the church yet exercised an extensive control over the construction of religious edifices, as we find, with the magnificent buildings of antiquity, that the priests, or hierophants, controlled the erection of all works of a religious character. In one century, no less than five priors of Canterbury made architecture their study, and there can be no doubt that the cathedrals and monasteries, erected from the Conquest to the 13th century, were designed principally by churchmen. Sir Richard afterwards alluded to the services rendered to art by Henry III., to whom may be ascribed the most beautiful works we possess of the mediæval age, observing that the number of artists in England, during his reign, must have been considerable, but he had strong doubts whether painters and sculptors, Englishmen of talent, were really found in the provinces. Henry, it is well known, was very partial to foreigners, and a considerable number of the benefices in England was held by them. He (Sir Richard) had little doubt, from the peculiarities of taste which arose at that time, not only in England, but throughout the north of Europe generally, that it was induced by the introduction of foreigners. He was far from designing to derogate from the fair claims of his countrymen, and desired to be understood that in the good art of those ages, although the greater part may have been executed by English artists, the taste and direction was by foreigners. Until the fourteenth century, England had full opportunities of cultivating the arts of peace, and must have depended in a great degree on their communication with Italy. About Henry the Fifth's reign, the character of sculpture was vigorous, and, though rude in execution, was by no means deficient in feeling or expression. Sir Richard then referred to the last period of mediæval art in England, in which the florid style of architecture then adopted demanded all the powers of the artist and of the sculptor, more especially in the exuberance of embellishment then displayed in religious edifices. From this period we may date the extinction of mediæval art. The taste which followed, and which applies to every country in Europe, was of a mixed character, engrafting the Italian and German manner with the old, and which left nothing either in architecture or sculpture to redeem the innovation. Henry the Eighth, though without the genius to improve, had the judgment to select the best which was then offered to his choice. He distinguished merit, and his catalogue of artists of the period contains the names of fifty persons, most of whom were employed by him.

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